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WOLFGANG AMADÈ MOZART

January 31, 1997

Handel & Haydn Society

Orchestra and Chorus

John Finney, director

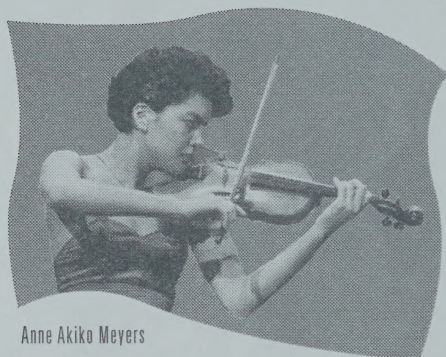
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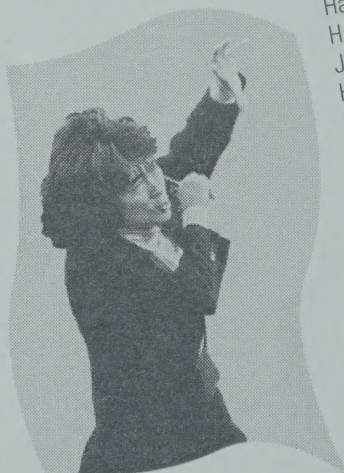
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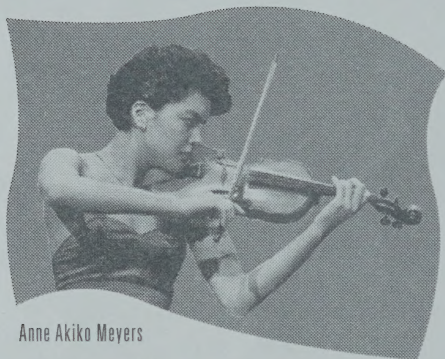
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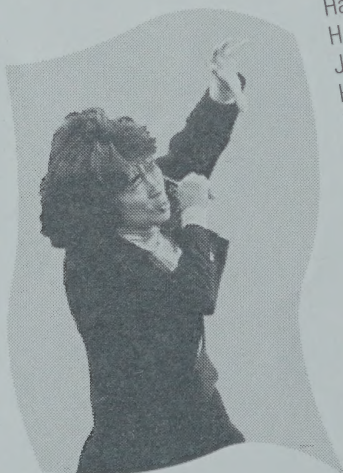
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The tenor soloist in the
Spatzenmesse on the second half of
tonight's program is Ryan Turner



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Handel & Haydn Society
Christopher Hogwood, Artistic Director

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The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.



Handel & Haydn Society
Christopher Hogwood, Artistic Director
1996-1997 Season

Friday, January 31, 1997 at 8:00 P.M.
Jordan Hall at New England Conservatory, Boston

John Finney, Director and Fortepiano

WOLFGANG AMADÈ MOZART
(1756-1791)

Das Veilchen, K. 476 [1785]
Abendempfindung, K. 523 [1787]
An Chloe, K. 524 [1787]

William Hite, tenor

Quartet in G Minor, K. 478 [1785]
Allegro
Andante
Rondeau

Linda Quan, violin
David Miller, viola
Emmanuel Feldman, violoncello

—INTERMISSION—

Missa brevis in C, K. 220, "Spatzenmesse" [ca. 1775]

Kyrie
Gloria

Church Sonata in F Major, K. 244 [1776]

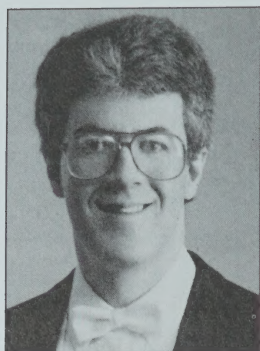
Credo

Offertorium: Misericordias Domini, K. 222 [1775]
Church Sonata in C Major, K. 328 [ca. 1779]

Sanctus
Benedictus
Agnus Dei

Jean Danton, soprano
Pamela Dellal, mezzo-soprano
William Hite, tenor
Paul Guttery, bass

JOHN FINNEY, DIRECTOR



John Finney is widely praised for his organ and harpsichord playing, as well as for his work directing several Boston-area ensembles. He has also performed solo keyboard recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with H&H, the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. In addition, Mr. Finney has an active conducting career; he has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992, directing the H&H Ensemble Series. He also serves as Director of the University Chorale at Boston College, Director of Music for the Wellesley Hills Congregational Church in Wellesley, and Director of the Heritage Chorale in Framingham. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and the Boston Conservatory, and he has studied at the North German Organ Academy with Harold Vogel and at the Academy for Italian Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Denon, Decca, and Nonesuch. He is on the faculty of the Boston Conservatory, and also teaches at the Academy for Early Music in Bressanone, Italy.

LINDA QUAN, VIOLIN

Linda Quan is a native of Los Angeles, where she studied violin with Joachim Chassman, and later received her Bachelor and Master degrees in Music at the Juilliard School with Joseph Fuchs. Extremely active in the field of original-instrument performance, she is a founding member of the Aulos Ensemble and the Classical Quartet. In addition to H&H, she has regularly appeared as a principal player and soloist with the Smithsonian Chamber Players, the Mostly Mozart Period Instrument Orchestra, Aston Magna, and the Boston Early Music Festival Orchestra, among others. Ms. Quan is also involved in new music, and was a founding member of the Atlantic String Quartet. She regularly performs and records with such groups as the New York New Music Ensemble and the Composers' Conference at Wellesley College. She is on the faculty of Vassar College, and has led workshops in both old and new music performance practice at universities throughout America and Europe. She has recorded for such labels as Harmonia Mundi, Smithsonian, and CRI.

DAVID MILLER, VIOLA

David Miller holds an undergraduate liberal arts degree from Oberlin College and a graduate music degree in viola from the Juilliard School. A devoted performer of chamber music on period instruments and a pioneer of early-music performance in this country, he is a founding member of the Classical Quartet, the Haydn Baryton Trio, the Bach Ensemble, and Concert Royal, as well as the violist of Aston Magna since 1974. He appears as guest artist with the Mozartean Players and serves as principal violist for numerous Baroque and Classical orchestras including H&H, the Boston Early Music Festival, and the Orchestra of the Old Fairfield Academy. His many recordings of solo and chamber works can be heard on Decca, Dorian, Harmonia Mundi, EMI, the Metropolitan Museum of Art, and the Smithsonian Collection of Recordings, among others. Mr. Miller teaches viola at Princeton University and the Lawrenceville School.

EMMANUEL FELDMAN, VIOLONCELLO

Fast becoming one of the most versatile and respected young American cellists, Emmanuel Feldman is active as a soloist, recitalist, composer, and chamber musician. He has performed as soloist with the Boston Philharmonic, the Connecticut Orchestra, the New Bedford Symphony, and in solo collaboration with Bobby McFerrin and the Boston Pops Esplanade Orchestra with whom he was principal cellist from 1990 to 1993. Mr. Feldman currently teaches cello at New England Conservatory, the University of Massachusetts at Dartmouth, the Walnut Hill School, and Boston University's preparatory division.

Recently he was featured in a compact disc of the music of Pamela Marshall in solo and chamber music with mezzo soprano D'Anna Fortunato. Emmanuel Feldman is the winner of the Great Neck Symphony's Young Musicians Award and the Minnie Rose award honoring the wife of the late distinguished cellist, Leonard Rose.

JEAN DANTON, SOPRANO

Soprano Jean Danton is a singer and actress accomplished in a wide variety of repertoire. She has appeared with musical groups as diverse as the Boston Pops and the Masterworks Chorus, performing Handel's *Messiah*. In addition to H&H, she has appeared as soloist with Boston Baroque and the New York Bach Aria Group. Her many festival appearances include engagements at the Carmel Bach, Boston Early Music, and Bar Harbor Music Festivals. Ms. Danton made her solo debut with the Oregon Bach Festival under conductor Helmuth Rilling in June 1996. Her operatic performances include roles in Monteverdi's *Orfeo* under Andrew Parrott and *Le nozze di Figaro*, as well as performances with the Boston Lyric Opera, the Boston Opera Theatre, and the Boston Camerata. Highlights of her active career as a recitalist include New York's Trinity Church Concert Series and the Twentieth Century Music Series at the New York Public Library for the Performing Arts at Lincoln Center.

PAMELA DELLAL, MEZZO-SOPRANO

Mezzo-soprano Pamela Dellal's singing has been praised for its "exquisite vocal color...matched by musical sensitivity." She made her Lincoln Center debut under world-renowned conductor William Christie in H&H's version of Handel's *Messiah* at Avery Fisher Hall. In addition to H&H, she has appeared as soloist with some of the nation's leading Baroque ensembles, including Boston Baroque, the Boston Early Music Festival, and Aston Magna. Ms. Dellal has received critical acclaim for her performances in Purcell's *Dido and Aeneas*, Mozart's *Die Zauberflöte* and Mass in C Minor, and Bach's *St. Matthew Passion*. She is a founding member of Favella Lyrica—an ensemble that performs music from the seventeenth and eighteenth centuries—and a member of both the Cambridge Bach Ensemble and Emmanuel Music. Pamela Dellal has recorded on the Arabesque, Deutsche Harmonia Mundi, and KOCH International Classics labels.

WILLIAM HITE, TENOR

William Hite has performed to critical acclaim with H&H, the Boston Symphony Orchestra, Emmanuel Music, Philharmonia Baroque, the Mark Morris Dance Group, and Boston Baroque under such conductors as Seiji Ozawa, Craig Smith, Christopher Hogwood, Andrew Parrott, and Nicholas McGegan. He has recorded Hildegard's music with Ensemble Sequentia and the Mozart *Requiem* with the Boston Early Music Festival Orchestra. His numerous, award-winning recordings with the Boston Camerata include the Gilles *Requiem* and *Simple Gifts*. A two-time Tanglewood fellow, Mr. Hite's recital appearances include the Santa Fe Chamber Music Festival and Emmanuel Music in their survey of the complete vocal chamber music of Brahms and Schumann. He has performed at the festivals of Athens, Aix-en-Provence, and at Tanglewood. He has recorded on BMG, Denon, Frato, Koch, and Titanic.

PAUL GUTTRY, BASS

Bass-baritone Paul Guttry enjoys a varied career which includes opera, oratorio, recital, and a specialization in early music. In Boston, he has appeared as soloist with Emmanuel Music, Boston Cecilia, Cambridge Bach Ensemble, and the Cantata Singers. Tonight's concert marks his third project with H&H. Mr. Guttry has performed internationally with the Boston Camerata, the Ensemble for Early Music, Chanticleer, and has just completed his third recording of medieval music with Sequentia. His recent projects include Britten's *Peter Grimes* under Seiji Ozawa at Tanglewood and a recording of Kurt Weill's *Johnny Johnson* for Erato Records. Paul Guttry is a current member of H&H's Educational Vocal Quartets.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra, which has been under the artistic direction of renowned conductor Christopher Hogwood since 1986. H&H is an American leader in historically informed performance, performing music on the instruments and with the styles of the period in which it was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. The 1995-96 season featured a production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. In addition to performances at Boston's Symphony Hall, H&H also offers the critically acclaimed Ensemble Series, previously known as the Chamber Series, with concerts at Jordan Hall at New England Conservatory under the direction of John Finney. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 6,000 students in 45 schools throughout Massachusetts.

H&H ENSEMBLE

VIOLIN I

Linda Quan, *concertmaster**

Clayton Hoener

Anne Black

Mark Beaulieu

VIOLIN II

Jane Starkman*

Judith Eissenberg

Scott Metcalfe

VIOLA

David Miller

CELLO

Emmanuel Feldman*

Alice Robbins

BASS

Karen Campbell

TRUMPET

Jesse Levine*

Dennis Alves

TIMPANI

Jeffrey Fischer

ORGAN

Michael Beattie

**principal*

SOPRANO

Elizabeth Brant

Jean Danton

Carol Millard

Mara Bonde

ALTO

Luz Bermejo

Pamela Dellal

Mary Ann Valaitis

TENOR

William Hite

Arthur Rishi

Ryan Turner

BASS

Paul Guttry

Emery Stephens

Donald Wilkinson

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The Symphony Series at Symphony Hall

CLASSICAL VALENTINE

Friday, February 14 at 8 p.m. and
Sunday, February 16 at 3 p.m.
Andrew Parrott, conductor
Daniel Stepner, violin

Mozart: Overture to *The Marriage
of Figaro*, K. 492

Violin Concerto in G Major, K. 216

Rossini: Overture to *The Italian Girl in Algiers*

Beethoven: Symphony No. 2 in D, op. 36

SCHUBERT/BRAHMS ANNIVERSARY

Friday, May 2 at 8 p.m. and
Sunday, May 4 at 3 p.m.

Christopher Hogwood, conductor

Mendelssohn: Overture to *A Midsummer
Night's Dream*, op. 21

Schubert: Symphony No. 5 in B flat, D. 485

Brahms: Serenade No. 1 in D Major, op. 11

BACH: EASTER ORATORIO

Friday, March 21 at 8 p.m. and
Sunday, March 23 at 3 p.m.
Christopher Hogwood, conductor
Sanford Sylvan, baritone

Cantata No. 56, *Ich will den Kreuzstab
gerne tragen*

Kommt, eilet und laufet, BWV 249,
"Easter Oratorio"

The Ensemble Series at Jordan Hall at New England Conservatory John Finney, director

SCHUBERT/BRAHMS VOCAL ENSEMBLE

Friday, April 11 at 8 p.m.

Schubert: "Mirjams Siegesgesang," D. 942

Brahms: *Liebeslieder*, op. 52

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A MOZART BOUQUET

Robert Mealy

Tonight's program is a sort of bouquet culled from various species out of Mozart's garden, works both secular and sacred, vocal and instrumental. Wolfgang Amadè Mozart possessed that astonishing combination of utter fluency and great inspiration that we recognize as genius, and one aspect of this exceptional condition is that almost everything he put his pen to, even occasional works, is well worth our attention. The three songs which open our program are telling examples of this. Mozart is not often thought of as a Lieder composer, and he was not, despite his many songs; he wrote these songs largely as gifts for friends, and produced them only when an occasion presented itself. But he did think highly enough of them to publish several sets of songs during his lifetime. One of these sets, from 1788, included *Abendempfindung*, K. 523; *An Chloe*, K. 524; and—the song which has become most famous of Mozart's output—his setting of Goethe's lyric *Das Veilchen*, K. 476.

Mozart described these songs on his title-page as "deutsche Arien zum singen beim Clavier," or songs to sing at home with friends while sitting around the piano. These small gems have much to say. *Abendempfindung*, written on the 24th of June, 1787, is a heartfelt aria suitable for someone like Tamino, the prince in *The Magic Flute*, while *An Chloe* (written the same day) is more in rustic Papageno's line, a playful song about the pains of love. *Das Veilchen* is something else again. It is only a song about a little violet, but its story of neglected love brought a remarkable response from Mozart, who managed to compose a real drama in the tiniest gestures, a miniature tragedy which is somehow even more moving for its proportions. Mozart himself added his own comment to the end of the poem: "the poor little violet! It was such a sweet little violet!" The intensity of this little piece suggests a certain amount of personal involvement for Mozart in the violet's fate; commentators have not been slow to point out Mozart's diminutive size, his unluckiness in love, and his unprepossessing appearance.

Das Veilchen dates from 1785, around the time that Mozart was primarily occupied with his keyboard concertos, where he had found an extraordinary wealth of dramatic possibilities. In the last months before he plunged into the huge labor of writing *The Marriage of Figaro*, he ventured into a new genre, the piano quartet. Mozart found that adding a viola, an instrument he particularly enjoyed, to the usual piano-trio ensemble makes a kind of quantum leap in sonorous potential. Now he could create symphonic and concerto-like effects on a chamber scale. Alas, Mozart wrote only two works for this combination. According to one contemporary, these masterpieces were simply too challenging for Vienna's amateur players, and Mozart's publishers found they did not sell.

Certainly there is nothing domestic about the Quartet in G Minor, K. 478, in size or sound. Its very key indicates its gravity. The key of G Minor was often associated in Mozart's day with violent emotions, even despair, and here it prompts some of his most darkly passionate music. The "orchestral" possibilities of this instrumentation are underlined in the very first bars, a stark unison for everyone to which the piano replies alone. This austere opening gesture (as well as the piano's solo answer, with its upward octave leap) dominates much of the movement's proceedings. In the slow movement, cast in the radiant key of B-flat Major, the piano comes more to the fore at first. But soon the theme is passed along to the string players, with long accompanimental runs traded among the ensemble as the motifs play themselves out. After this meditative aria for all concerned, the final movement is a full-scale rondo, as lively and humorous as any from his piano concertos. As with the contemporaneous D Minor piano concerto—an equally stormy work—he here ends not in the expected minor but in G Major, and balances the intensity of the first movement with an expansive movement of a breadth never before heard in chamber music.

For the second half of tonight's concert, we turn from the intimately secular world of chamber music to the public world of the church, and from the cosmopolitan salons of Vienna to the heavily rococo sanctuaries of Salzburg, a decade previous. In 1776, Mozart was working for the Prince-Archbishop there, a powerful figure who kept a court befitting his stature, including a good-sized orchestra. Mozart was his concertmaster, and although it was not strictly in his duties to do so, he provided his employer with masses. Prince Colloredo wanted all the splendor due his position, but did not particularly want it to take up his time, and so he ordered (as Mozart explained in a letter to Padre Martini in Bologna) that "even the most solemn mass must last no longer than three-quarters of an hour with all its parts, that is, the Kyrie, Gloria, and Credo, the Epistle Sonata, the Offertory or Motet, the Sanctus, and the Agnus Dei." Despite this extreme brevity, Mozart went on, these masses had to be performed "with all instruments," which for festive occasions included "trumpets, drums, etc." The *Missa brevis* C, K. 220, "Spatzenmesse," is thus both a *missa brevis* in its length and a *missa solemnis* in its scoring. As befits a solemn occasion there are soloists, brilliantly varied word-settings, and of course trumpets and drums—but the solos are a matter of measures, not movements, and the rest of the orchestra is only two violins and some bass-line players.

Luckily for Mozart, brevity was often the soul of his wit, and these constraints prompt some beautiful and ingenious effects. For the longer movements, like the Gloria and Credo, Mozart keeps things moving along by giving the strings a busy little pattern which threads through the different clauses. At important moments in the text, these patterns give way to something very different for a few bars, just enough to illuminate

the moment, then we are off again. In the Sanctus, we finally hear the reason for this mass's popular nickname of the "Sparrow Mass" in the chirping figure given to the violins. The mass ends with a serene Benedictus for the solo quartet, and an especially beautiful setting of the Agnus Dei; some of the harmonic gestures Mozart introduces here were to stay with him throughout

his life, as emblems of particularly deep spirituality. They were to reappear in one of his last compositions, *The Magic Flute*, in the remarkable music for the High Priests. To round the work off, Mozart recapitulates the music of the opening Kyrie material to leave us with a sense of not only doctrinal completion, but perhaps more importantly, musical fulfillment.

Wolfgang Amadè Mozart possessed that astonishing combination of utter fluency and great inspiration that we recognize as genius, and one aspect of this exceptional condition is that almost everything he put his pen to, even occasional works, is well worth our attention.

Following Mozart's own description of liturgical practice *chez* Colloredo, some of his Epistle sonatas are interpolated between the mass movements. These tiny sonatas were written for the standard "church trio" instrumentation of two violins and bass with organ. In some, Mozart expands the role of the organ into a soloist of a miniature concerto. For "the Offertory or Motet" Mozart mentions in the letter quoted above, you will hear the very motet that Mozart actually sent Padre Martini in that letter, in hopes of his approval. Just after Mozart finished his first real opera commission in Munich two years previously, he explains, "the Elector expressed a desire to hear some of my contrapuntal compositions. I was therefore obliged to write this motet in a great hurry..." Martini, the most famous teacher of music in Europe, praised the work highly. 🎭

—Scholar and performer Robert Mealy has recorded and toured with many period-instrument ensembles, including the King's Noyse, Les Arts Florissants, Boston Camerata, and the Handel & Haydn Society.

VOCAL TEXTS

Das Veilchen, K. 476 (Goethe)

Ein Veilchen auf der Wiese stand,
gebückt in sich und unbekannt:
es war ein herzigs Veilchen.

Da kam ein' junge Schäferin
mit leichtem Schritt und munterm Sinn
daher, daher, die Wiese her und sang.

Ach! denkt das Veilchen, wär ich nur
die schönste Blume der Natur,
ach, nur ein kleines Weilchen,
bis mich das Liebchen abgepflückt
und an dem Busen mattgedrückt,
ach, nur ein Viertelstündchen lang.

Ach, aber ach! das Mädchen kam
und nicht in acht das Veilchen nahm,
ertrat das arme Veilchen.

Es sank und starb und freut' sich noch:
und sterb ich denn, so sterb ich doch durch sie,
durch sie, zu ihren Füßen doch.

Das arme Veilchen!
es war ein herzigs Veilchen.

A violet stood in the meadow,
stooped in itself and unknown:
it was a sweet violet.

There came a young shepherdess
with light step and lively spirit
hither, hither, along the meadow and sang.

Ah! thinks the violet, if only I were
the most beautiful flower of nature,
ah, only a little while,
until the darling plucked me
and pressed me to her bosom,
ah, only a quarter-hour long.

Ah, but ah! the maiden approached
and paid no attention to the violet,
trampled the poor violet.

It sank and died, and still rejoiced:
and if I die then, I die because of her,
I die at her feet.

The poor violet!
it was a sweet violet.

Abendempfindung, K. 523 (Joachim Heinrich Campe)

Abend ist's, die Sonne ist verschwunden
und der Mond strahlt Silberglanz;
so entfliehn des Lebens schönste Stunden,
fliehn vorüber wie im Tanz.
Bald entflieht des Lebens bunte Szene,
und der Vorhang rollt herab.
Aus ist unser Spiel! des Freundes Träne
fließet schon auf unser Grab.
Bald vielleicht—mir weht, wie Westwind leise,
eine stille Ahnung zu—
schließ ich dieses Lebens Pilgerreise,
fliege in das Land der Ruh.

It is evening, the sun has disappeared,
and the moon radiates silvery beams;
thus escape life's most beautiful hours,
they fly by as in the dance.
Soon life's colorful scene escapes,
and the curtain rolls down.
Our play has ended! the friend's tear
flows already upon our grave.
Soon perhaps—I sense a silent foreboding like a
gentle Westwind—
I will end this life's pilgrimage,
and fly into the land of rest.

Werd't ihr dann an meinem Grabe weinen,
trauernd meine Asche sehn,
dann, o Freunde, will ich euch erscheinen
und will Himmel auf euch wehn.
Schenk auch du ein Tränchen mir und pflücke
mir ein Veilchen auf mein Grab,
und mit deinem seelenvollen Blicke
sieh dann sanft auf mich herab.
Weih mir eine Träne, und ach! schäme dich
nur nicht, sie mir zu weihn,
o sie wird in meinem Diademe dann die
schönste Perle sein.

Will you then cry at my grave,
look mournful at my ashes,
then, oh friends, will I appear to you
and will send heaven to you.
Give also a little tear to me and pick
me a violet for my grave,
and with your soulful glance
look then gently down at me.
Dedicate to me a tear, and ah! but be not
ashamed to dedicate it to me,
oh, it will then be the most beautiful
pearl in my diadem.

An Chloe, K. 524 (Johann Georg Jacobi)

Wenn die Lieb aus deinen blauen,
hellen, offenen Augen sieht,
und für Lust, hinein zu schauen,
mir's im Herzen klopft und glüht,
und ich halte dich und küsse
deine Rosenwangen warm,
liebes Mädchen, und ich schließe
zitternd dich in meinem Arm!
Mädchen, Mädchen, und ich drücke
dich an meinen Busen fest,
der im letzten Augenblicke
sterbend nur dich von sich läßt;
den berauschten Blick umschattet
eine düstre Wolke mir,
und ich sitze dann ermattet,
aber selig neben dir.

When love darts from your blue,
bright, open eyes,
and my heart beats and glows for joy
to look into them,
and I hold you and kiss
your rosy warm cheeks,
beloved maiden, and I clasp you
trembling in my arm!
Maiden, maiden, and I press you
firmly to my bosom,
which releases you
only in its dying moment;
this wonderful feeling is shaded
by a dark cloud,
and I sit down then weary,
but happy near you.

Offertorium: Misericordias Domini, K. 222

Misericordias Domini cantabo in æternum.

I will sing of the mercies of the Lord forever.
[Psalm 89:1]

Missa brevis in C, K. 220, "Spatzenmesse"

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo. Et in terra pax
hominibus bonæ voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus
te. Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex cælestis,
Deus Pater omnipotens. Domine Fili unigenite
Jesu Christe. Domine Deus, Agnus Dei,
Filius Patris. Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram. Qui sedes ad
dexteram Patris, miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Glory be to God on high. And on earth peace
to men of good will. We praise Thee.
We bless Thee. We worship Thee. We glorify
Thee. We give thanks to Thee for Thy great
glory. O Lord God, heavenly King, God the
Father almighty. O Lord, the only begotten
Son, Jesus Christ. Lord God, Lamb of God,
Son of the Father. Thou that takest away the
sins of the world, have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer. Thou that sittest at the
right hand of the Father, have mercy upon us.
For Thou alone art holy. Thou alone art the
Lord. Thou alone, Christ, art most high. With
the Holy Ghost in the glory of God the Father.
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem cæli et terræ, visibilium omnium et
invisibilium. Et in unum Dominum Jesum
Christum, Filium Dei unigenitum. Et ex Patre
natum ante omnia sæcula. Deum de Deo,
lumen de lumine, Deum verum de Deo vero.
Genitum, non factum consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de cælis. Et incarnatus est de
Spiritu Sancto ex Maria Virgine: Et homo
factus est. Crucifixus etiam pro nobis sub
Pontio Pilato, passus et sepultus est. Et

I believe in one God, the Father Almighty,
maker of heaven and earth and of all things
visible and invisible. And in one Lord, Jesus
Christ, the only begotten Son of God, begotten
of his Father before all worlds. God of God,
light of light, very God of very God, begotten,
not made, being of one substance with the
Father: by whom all things were made. Who
for us men and for our salvation came down
from heaven. And was incarnate by the Holy
Ghost of the Virgin Mary: and was made man.
And was crucified also for us under Pontius
Pilate, suffered and was buried. And the third

resurrexit tertia die secundum
Scripturas. Et ascendit in cælum: sedet ad
dexteram Patris. Et iterum venturus est cum
gloria judicare vivos et mortuos: cujus regni
non erit finis. Et in Spiritum Sanctum
Dominum et vivificantem. Qui ex Patre
Filioque procedit. Qui cum Patre et Filio simul
adoratur et conglorificatur.

Qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam
Ecclesiam. Confiteor unum baptisma in
remissionem peccatorum. Et exspecto
resurrectionem mortuorum. Et vitam venturi
sæculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth. Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi:
miserere nobis.

Agnus Dei qui tollis peccata
mundi: miserere nobis.

Agnus Dei qui tollis peccata mundi:
dona nobis pacem.

day He rose again according to the Scriptures.
And ascended into heaven, and sitteth at the
right hand of the Father. And he shall come
again with glory to judge both the living and
the dead, whose kingdom shall have no end. I
believe in the Holy Ghost, the Lord and giver
of life, who proceedeth from the Father and the
Son, who with the Father and the Son together
is worshiped and glorified. Who spake by the
Prophets. I believe in one holy catholic and
apostolic Church. I acknowledge one baptism
for the remission of sins. And I look for the
resurrection of the dead. And the life of the
world to come. Amen.

Holy, holy, holy, Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he who cometh in the name of the
Lord. Hosanna in the highest.

Lamb of God that takest away the sin of the
world, have mercy upon us.

Lamb of God that takest away the sin of the
world, have mercy upon us.

Lamb of God that takest away the sin of the
world, grant us peace.

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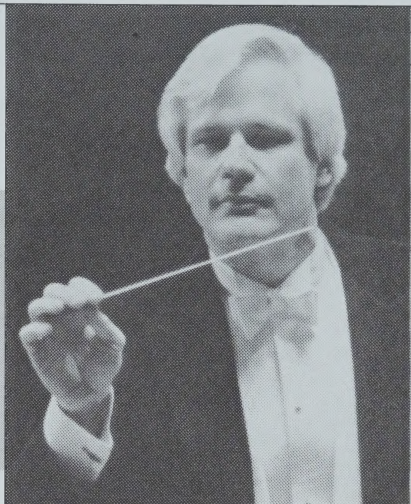
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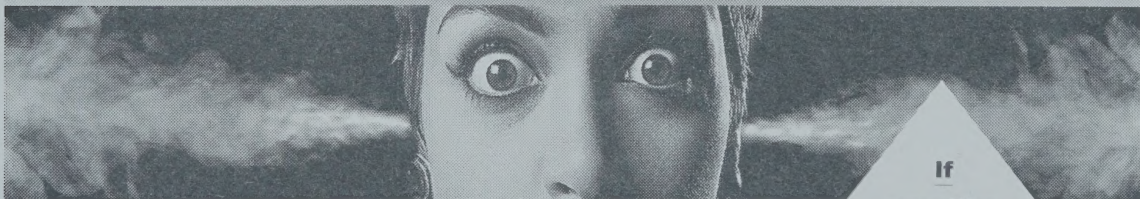
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